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"Nourished at the Same Source": Ernest Hemingway and Gerald Murphy

LINDA PATTERSON MILLER

In *A Moveable Feast* Ernest Hemingway recalls how he went "nearly every day" to the Musée du Luxembourg "for the Cézannes and to see the Manets and the Monets and the other Impressionists"; if the museum was closed, he could always stop off at 27 rue de Fleurus where Miss Stein reigned over "the big studio with the great paintings . . . like one of the best rooms in the finest museum" (13). Stein would talk endlessly "about modern pictures and about painters—more about them as people than as painters" (17), and she would give advice about how to meet painters and how to purchase their art. He should seek out "around the quarter" the painters of his own "military service group," she told Hemingway; "There are always good new serious painters" (16).

In late 1925, Hemingway met one of these "new serious painters" of his own "military service group," an American named Gerald Murphy. Murphy had been in France since 1921, at which time he had turned unexpectedly to painting. The modernist works which he saw displayed in Paris had caused him to declare: "If that's painting, it's what I want to do" (Tomkins 29). He gave up his plans to become a landscape architect and began to study painting under Natalia Goncharova, a designer for Serge Diaghilev's Ballets Russes in Paris. By the time he met Hemingway in 1925, he had already gained recognition as the only "American" painter in Paris. Picasso told Murphy that his paintings were "simple, direct, and it seemed to him Amurikin—certainly not European" (Rubin 30), and Fernand Léger repeatedly hailed Murphy as "the only modern American painter today" ("File" III).[1] Murphy noticed that "there seemed to be no U.S. painters working in

the modern manner. . . . Even Waldo Frank, prolific and gifted, was not contemporary in his point of view" ("File" VI).

Although Hemingway was influenced by many of the modernist painters, and in particular Cézanne, Murphy was one of the few American painters with whom he associated during the 1920s. Neither of them identified solely with a set community of American artists (referred to today as expatriates), but rather they interacted loosely with a nucleus of artists which according to Murphy numbered about two hundred and which included both Americans and Europeans ("File" 5, 11-12). These artists kept "abreast of each other," Murphy said, as they also went their independent ways and were "extremely active and productive" ("File" 4). Although Murphy's specific influence on Hemingway's art cannot be documented, they both shared an artistic vision which was nurtured by their relationship as well as by the stimulating artistic environment of postwar Paris. An assessment of Murphy's painting and Hemingway's writing during 1925 and 1926, a time when their relationship peaked, reveals again the importance to modernist art of this shared artistic vision to which Archibald MacLeish referred as the "conflagration" of the arts in 1920s Paris (78).

Murphy described this "conflagration" when he talked about the "fresh creative activity in every quarter" which "was in the air" ("File" 12). No matter how independent the artist, it was impossible not to be influenced by what the other artists of the day were doing: "Every exhibition, concert, new play or book was an

Gerald Murphy, Sara Murphy, Pauline Pfeiffer,
Ernest Hemingway and Hadley Hemingway and Bouthiacks
Pamplona, Spain, [illegible]

excitement in itself—and everyone interested (including the artists) attended them or was conversant. . . . To know Picasso, Braque or Brancusi was to know Léger, Mondrian and Ozenfant." As Murphy concluded, "the creative artists, composers and writers in Paris at that time were nourished at the same source" ("File" 5). What most influenced both Murphy and Hemingway were the paintings of the day—the subjects of which one met everywhere: "In the cafés, on the street, in the music-halls, at the circus, at the 'Foires Foraines', in the factories and markets, everywhere in the world of the people one saw the objects and personages which were the point of departure of the paintings of the day. One saw the café table with its glass and Le Journal through the eyes of Picasso, Braque's pears and grapes in the market, Léger's rail-road signals in the freight yards. It was the era of the 'populo' in all the arts" ("File" 6).

Although many of the artists drew upon each other's work, if only indirectly, few could be accused of copying. Gertrude Stein told Hemingway that Wyndham Lewis had "missed what it's all about" because he was a copier. As Hemingway records it in *A Moveable Feast*, Stein called Lewis "the Measuring Worm." "He sees a good picture and takes a pencil out of his pocket," Stein said, "and you watch him measuring it on the pencil with his thumb. Sighting on it and measuring it and seeing exactly how it is done. Then he goes back to London and does it and it doesn't come out right" (110). If Stein's view of Lewis, which Hemingway came to accept, can be believed, Lewis did not "get it right" because he failed to use correctly what was "in the air" to inspire "fresh creative activity." Instead, he mimicked what was there, thus reducing his art to empty rather than invented form. This was not the norm for working artists, and particularly painters, in Paris, Murphy said. They "seemed to have more than enough nourishment and were too busy and intent on their own work" to get involved with "piracy" ("File" 11). "The ten or fifteen best painters of the contemporary school at that time," Murphy stated, "were out in the stream of things, none were caught in eddies or backwaters. Each exhibition of their work had freshness, each had marked progress. As independent as they were of each other their work took the same direction" ("File" 4-5).

That direction, according to Herbert Read, involved the attempt "not to reflect the visible, but to make visible. . . . the reality that did not change, that was present beneath the bright but deceptive picture presented by the kaleidoscope of the senses . . . without any intervention either of the tidy mind or the untidy emotions" (8-13). "Face the thing freshly and see it freshly for what it was in itself," was the modernist artistic "motto" (Callaghan 19).

Although Murphy's admiration for the exactitude of the fifteenth-century painter Piero della Francesca inspired him to render everyday objects (a razor, a watch, a cigar box, a cocktail glass) in large scale and with meticulous precision, he first had to go through "a disciplined six months of covering canvases with forms which were to have no faintest resemblance to any real object" ("File" 3-4). Out of these abstract arrangements, Murphy would arrive at and then reinforce a motif. "Real objects which I admired had become for me abstractions or shapes [illegible]

Murphy had to discover these objects by stripping them bare, sometimes probing their interiors, and placing them in new and unexpected relationships to their surroundings and to themselves.

In *A Moveable Feast* Hemingway similarly observes that writing was "wonderful to do" after he had learned "to break down" his writing, to "get rid of all facility and try to make instead of describe" (156). So as "to make visible" rather than "to reflect" human experience, he developed his theory of omission: "You could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood. . . . They will understand the same way that they always do in painting. It only takes time and it only needs confidence" (75). As Hemingway sought to write "one true sentence," he learned to cut out the "scrollwork or ornament . . . and throw it away." Then he could "start with the first true simple declarative sentence [he] had written" (12).

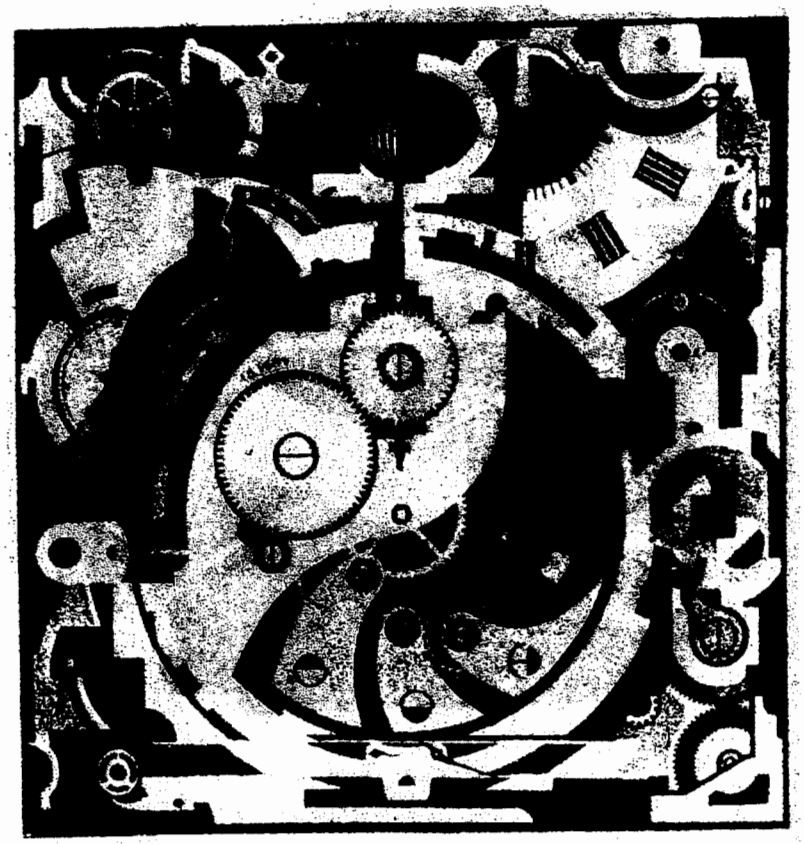
Murphy's nine-year search after "the thing itself" worked a subtle transformation in his paintings. He developed what William Rubin labels as a three-tiered progression from Precisionism to Cubism to sophisticated Surrealism, with "fantasy" being "an unintentional by-product of the quest for 'reality'" (17-18). Murphy's first paintings, *Engine Room* (initially called *Turbines*, 1922) and *Boatdeck* (1923) reflect the American Precisionists' interest in machinery. They also show that desire for an idealized state of absolute order which Cézanne sought when he embraced art as an ordering, structural principle for life. If Cézanne's "intention was to create an order of art corresponding to the order of nature, independent of his own confused sensations" (Read 20), Murphy wanted this too, but here it was the order of nature inherent in the interior and exterior workings of machinery. "I agree with Léger," he said, "that a painting should be an *object* in itself and function as a machine *does*" ("File" VI). *Engine Room* depicts schematically the interior workings of a large turbine engine, and *Boatdeck* depicts in large scale (19"x 12") the exterior view of the smokestacks, wiring and ventilators of an oceanliner.

Murphy's second group of paintings, *Razor* (1924) and *Watch* (1925), are more Cubistic, and they lack modeling or shading. Here the flattened images are arranged to present starkly contrasting colors and a certain distortion due to the "Cubist device of representing elements of the same object from different angles" (Rubin 30). Murphy told his friend Philip Barry that he treated the razor "mechanically, in profile and section, from three points of view at once" (Rubin 30). With *Watch*, Murphy turned from the larger interiors of an engine, which he had reduced and simplified in *Engine Room*, to the smaller interiors of a watch, which he had enlarged and made more complex. He had completed the painting just months before he met Hemingway. When Hemingway saw *Watch* at the Grand Palais as Murphy was hanging it there for a special exhibit entitled "*L'Art d'Aubord*," he told Murphy that "the climax—and a good one—takes place in the upper-middle right hand section" (Murphy to MacAgy, letter of 14 November 1962).

In *Watch*, Murphy attempted to probe into the essence of the watch itself. Murphy said that he was "always struck by the mystery and depth of the interior of a watch, its multiplicity, variety and feeling of movement and must strain at

Razor, 1924
Dallas Museum of Art
Foundation for the Arts Collection, gift of the artist

patches of black and gold, and the breakdown of the color and of the forms "constitutes a kind of proto-allover design." This design "becomes almost maniacal . . . in the multiplication and jigsawing of these forms" (Rubin 34-35). Pieces of the watch seem at times to interlock while also to overlay. Hayden Herrara notes how "scramblings of solid and void, hide and seek overlappings and disappearances and minute, subtle color variations . . . turn the regular and repetitive



Watch, 1925
Dallas Museum of Art
Foundation for the Arts Collection, gift of the artist

off of each other—is what generates the painting's creative tension. The overall effect is one of containment and spaciousness, flatness and depth. "I seemed to see in miniature detail but in giant scale," Murphy said ("File" 4). His assessment of his own work applies equally well to that of Hemingway, particularly those stories such as "Hills Like White Elephants" which Hemingway told Murphy he regarded as pictures (Donnelly 6).

Hemingway wrote "Hills" roughly one year after he had met Murphy and not seen her's and shortly after he had visited Murphy's [illegible]

worked for several months upon his separation from his first wife Hadley (Baker 186). This studio, which Murphy described as "a sculptor's studio" in a "single ground floor building with a ceiling 30 feet high," enabled Murphy "to attempt very large canvases" ("File" 4). It also seemed ideal for Hemingway as he continued to perfect his whittled prose in the grand manner during that lonely 1926 winter. Hemingway wrote Murphy, back in America during these months, that he was "very comfortable" in Murphy's unheated studio but "about as happy as the average empty tomato can" (undated letter, Donnelly collection). Some of that unhappiness and emptiness, along with some of the studio's cold, restricted spaciousness, spills over into "Hills," a story which exhibits many of the same qualities as Murphy's *Watch*. "Hills," like *Watch*, establishes a sharp contrast of light and dark coloring, which unsettles more than it soothes. It also has a linear Cubism, which is both flat and multidimensional. In both works, it is the repeated coming together and jarring of inner and outer spaces that make "visible" their underlying truths. The creative tension which arises from this juxtaposition of exterior and interior detail generates the almost obsessive penetration into the "experience itself" which characterized Murphy's best work according to MacLeish (126), and also Hemingway's.

The opening paragraphs of "Hills" establish a pictorial framework in the form of spacial boundaries: the hills "long and white" across the back; the blinding starkness "on this side" leading up to the hills; the station "between two lines of rails in the sun." In "close against the side of the station" is "the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies." Then the picture's compositional center is brought into focus: "The American and the girl with him" sit "at a table in the shade, outside the building" (273). Throughout these opening paragraphs, a too-startling brightness contrasts with a softer play of lights and shadows. Hemingway has blocked in a flat still-life, until the couple begin to talk and the picture's interior spaces vie for attention. Increasingly, a tension develops as the exterior details attempt to hold at bay the interior reality which emerges between the lines of the couple's dialogue. Throughout, the girl looks to those physical things she might touch as a means of staving off her emotions. Like Frederick Henry in *A Farewell to Arms*, she feels safer holding to life's tangible realities rather than recognizing those intangible thoughts and feelings which leave her too vulnerable in their wake.

A confrontation between the two is clearly imminent as the story opens, and although the couple's talk at first confines itself to "What should we drink?" the girl avoids the American's eyes by looking first "at the line of hills," then "at the bead curtain," then once again at the hills (273). When the man brings up the issue they are both avoiding—the abortion which he envisions as an "awfully simple operation"—the girl immediately looks "at the ground the table legs rested on." He pursues the issue—"We'll be fine afterward. Just like we were before"—but she continues to look "at the bead curtain," even putting "her hand out" to take "hold of two of the strings of beads" (275). When the man's [illegible]

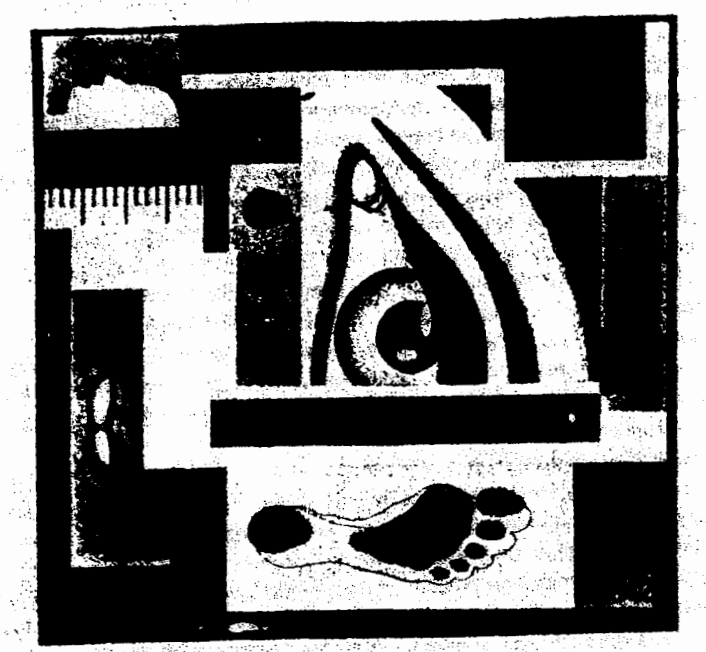
them—or that nothing will change—she physically moves toward the picture's perimeters, standing up and walking to the "end of the station." As she attempts to avoid the intuitive negative reality which flies in the face of the man's empty words, Hemingway fills in more of the picture's exterior dimensions: the "fields of grain and trees along the banks of the Ebro" and the mountains, "far away, beyond the river." Over it all moves "the shadow of a cloud . . . across the field of grain," as she sees "the river through the trees." They continue to talk, the man urging her to "come on back in the shade" (276). Finally, when she does sit down again, she looks once more "across at the hills on the dry side of the valley," as the man looks "at her and at the table" and then at last "at the bags against the wall of the station" with their "labels on them from all the hotels where they had spent nights" (277). Throughout, the gradual accretion of selective and often repetitive tangible detail marks the picture's framework. Simultaneously, the interior intangibles—the couple's expressed and unexpressed thoughts and feelings—counteract this delineation to probe it and constantly redefine it.

Hemingway's "Hills" and Murphy's *Watch* demonstrate the importance to modernist art of both visible and invisible spaces, and particularly the latter. The role of invisible space is more readily identifiable in painting than in writing, and it was Hemingway's literary adaptation of this artistic principle that made him the father of modern American prose. The artist can paint by relying entirely upon negative space. As such, he shades in everything that is not there—the space which surrounds objects. When he has filled in all the spaces, the objects stand out in visible contrast, now defined in counterreaction as negative white spaces. The invisible has now created the visible. The writer must inevitably work in the opposite direction, using the visible to illuminate the invisible. As Hemingway recognized, it was precisely *what* he chose to make visible that determined the dimensions of those negative spaces. When Murphy was filling his canvases "with forms which were to have no faintest resemblance to any real object," he was essentially working from the principle of negative space—using the invisible to see what would then become visible. The objects which gradually emerged always came as a surprise, and they were seen fresh and for themselves.

During the years when their relationship was viable, both Hemingway and Murphy forged in their works an American style which was brasher and starker, grander in its implementation of visible and invisible spaces, than its European counterpart. Although both Hemingway and Murphy were "in the stream of things," each worked independently and cherished a mutual desire not to have his work discussed openly. "It made me feel sick for people to talk about my writing to my face," Hemingway said (*Feast* 127), and Murphy noted how he "preferred to avoid criticism" of his painting and that he "never had visitors at [his] studio which was about as cozy as a garage" ("File" III). When Murphy would go to work, which he did regularly during the years he painted, he would close the door to his studio firmly, making it clear that he was to be left alone. Only after a work was essentially complete did Murphy and Hemingway feel it "safe" to discuss it, and even then the discussions were cautious, sometimes references in letters sandwiched between breezy chit-chat. After Murphy had gone to America during the fall of 1926, Hemingway wrote him to say: "It is swell that Gerald is working so well and I will be pretty excited to see the stuff" (undated letter, Donnelly Collection). The following summer, Murphy told Hemingway that he was "working all the time" and felt that he had "knocked one or two things on the nose. Before I die," he added, "I'm going to do one picture which will be hitched up to the universe at some point. I feel it now and can work quietly" (18 June 1927, Miller, "Part II," 3). Hemingway, in turn, read various versions of his manuscripts out loud to Murphy, beginning with *Torrents of Spring* and then *The Sun Also Rises* (*Feast* 209). In 1927, Hemingway also gave Murphy the galley sheets for *Men Without Women*, the collection of stories which contains "Hills Like White Elephants." Murphy openly praised the stories: "They're superb, and varied, and simple and free of any hunk that you can mention. And the sensibility of them all. . . . Every time I read them something builds up before me piece by piece. I don't know what, but it's all I want" (16 October 1927, Miller, "Part II," 7).

Labels such as Primitivism and Cubism are apt for both Murphy's and Hemingway's work, as is the label Precisionism. Precisionist painters portrayed machinery as an embodiment of the order and control that man might seek for his personal life. Although Hemingway did not use machines in his work explicitly, the implicit comparison is there when he shows people trying to respond to life in a machine-like, orderly way so as to deal with the emotional complications over which there is no real control ultimately. Also implicit in the Precisionist's renditions of machinery, and in Hemingway's work, is the underlying recognition that the well-oiled, smoothly clicking machine could at any point break down and lose control, perhaps permanently. Murphy's *Watch* is fraught with the sense that if the carefully arranged interlocking parts were disrupted even slightly, it would all go haywire. Hemingway's works convey a similar creative tension which emerges because of this conflict between order and impending chaos held delicately at bay.

When Hemingway said that he wanted his art to be truthful, to put things "rightly and not describe," he was in keeping with the highest tenets of modernism. He worked to eliminate the "scrollwork" as he attempted to integrate what he knew with what would be true for his art. This presented him with the artistic dilemma which Cézanne recognized. How does the artist keep the artistic rendition "rooted in the nature of things and not in the individual's subjective sensations, which are always 'confused'" (Read 16)? This struggle to approach objectively what is inevitably subjective creates the artistic tension which can sometimes go awry when the necessary balance is lost. Hemingway believed that the artist could capitalize upon his personal experiences in order to transform them into art, making them into something separate but equally alive. He came to criticize those artist/friends who did not adequately draw upon their personal hurt to enliven their art. As he wrote to F. Scott Fitzgerald on 28 May 1934, "you especially have to be hurt like hell before you can write seriously. But when you get the damned hurt use it—don't cheat with it. Be as faithful to it as a scientist" (*Letters* 408). In Hemingway's best work, he took what he knew and through the transforming potential of art made the factual experience even truer in the fictionalizing of it. His work did not reflect the experience; it made it visible.



Portrait, 1928 (Destroyed)
Courtesy of William and Honoria Murphy Donnelly

This Murphy seemed increasingly unable – or unwilling – to do during the last years that he painted. His works became more analytical and more stylized, threatening "to descend to 'good taste'" (Rubin 30). Some critics aptly emphasize the cerebral quality of Murphy's paintings, and Murphy himself noted their coolness and detachment – "intimate but not personal," he said in summary of his work (Rubin 10). As demonstrated in one of his final paintings, *Portrait* (1929), he had arrived at a solution to the artistic objective/subjective dilemma in a way clearly different from Hemingway's. Indeed, he had phased himself out of the work entirely while ironically making himself its thematic focus. The almost three-foot square canvas bears stylized images of Murphy's footprint, three thumbprints, a large, severed eye, a mouth, and a small linear profile, and each image is in a separate box and lined up against various renditions of measuring sticks. Tomkins describes how this starkly segmented collage represents a "sardonic comment on Cubist 'displacement'" (156), an idea upon which Rubin elaborates: "In the very degree of their displacement, these constituents of a self-portrait present one of the most detached and impersonal images an artist has ever made of himself" (42).

Fernand Léger had once warned Murphy that the artist either has "a comfortable life and lousy work, or a lousy life and beautiful work" ("Elle" 9). By 1930, Murphy had basically shifted from the latter to the former. He had [illegible]

Hemingway and Sara and Gerald Murphy
Wyoming, Fall 1932
Courtesy of William and Honoria Murphy Donnelly

America on the French Riviera during the 1920s. Thereafter, back in America, his struggle to attain this elegance and perfection intensified in the face of the harsh blows life dealt him, particularly in the deaths by illness (one protracted) of his two sons during the 1930s. Although Hemingway recognized Murphy's personal pain and the "bad luck" involved in the deaths of these boys (as he described it in an excised portion of *Feast*), he could not, as an artist, justify any choice in life that excluded art as the number one priority. His repeated credo was that, above all, he must write, and when he could not write, he might as well die. Despite the extenuating circumstances which prompted Murphy to quit painting by 1930 (which included the first son's illness followed by the threatened failure of the family Mark Cross Company in New York), Hemingway could never condone such artistic betrayal; and Murphy too was defensive about his decision to make life artful rather than to create art out of life. He stashed his paintings in garages and refused to talk about his art, even to his closest friends, although he did say when pressed that the world had too many second-rate artists and did not need one more (Donnelly 225). After Murphy's work was rediscovered in the 1960s, just a few critics agreed with Murphy that his work was good but not great – "exercises inspired by a life of art rather than art itself," as Gerrit Henry described it in 1974 (122-24).

In the final analysis, as far as Murphy and Hemingway [illegible]
Murphy's life [illegible]

relationship. By the time Murphy had quit painting and both artists had returned to live in America, Hemingway seemed unable to forgive Murphy the direct role he had played in encouraging his divorce from Hadley, over which Hemingway felt lifelong remorse. Hemingway implicated Murphy outright in *A Moveable Feast* as one of the "understanding rich who have no bad qualities" until "they have passed and taken the nourishment they needed." They leave everything dead behind them (208). Hemingway added in an excised portion of the manuscript that these rich "had backed me and encouraged me when I was doing wrong. But how could they know it was wrong and had to turn out badly when they had never known all the circumstances?"

When Murphy had urged Hemingway to act "cleanly and sharply" in leaving Hadley, he stressed the necessity of this if Hemingway were to protect his talent—"that thing in you which life might trick you into deserting" (letter of September 1926, Miller, "Part I," 138). Murphy was arguing that Hemingway's art must take precedence over human relationships which had become too intrusive, an argument which carries a certain irony in retrospect. If Hemingway did indeed cut clean from Hadley, he did so from Murphy as well, along with most of his artist-friends from the 1920s. By 1932, Murphy would describe his non-relationship with Hemingway in a letter to Archibald MacLeish: "In spite of [Hemingway's] love of approval, there is the Sanctum to which he has admitted a few. This has grown on him... to the point of open inattention, which is no longer as hurting as it used to be" (September 8, Miller, "Part II," 11).

NOTES

1/ During 1962, MacAgy was preparing a manuscript on Murphy's art which finally appeared in 1963 as "Gerald Murphy: 'New Realist' of the Twenties." Murphy corresponded with MacAgy at this time, and MacAgy's questions to Murphy regarding his art and life in France during the 1920s generated two particularly rich hand-written responses from Murphy. One response is twelve pages (numbered in arabic) and the other is ten pages (numbered in Roman numerals); both are in the "Gerald Murphy File." Throughout this essay, these two pieces are identified according to Murphy's own numbering systems

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Notes

HEMINGWAY HILLS: SYMBOLISM IN "HILLS LIKE WHITE ELEPHANTS"

Although subject, setting, point of view, characterization, dialog, irony, and compression all make "Hills Like White Elephants" one of Hemingway's most brilliant short stories, the symbolism implicit in the title and developed in the story contributes more than any other single quality to the powerful impact.

Emphasis by position and repetition clearly suggests the importance Hemingway attached to the comparison. Besides the reference in the title, there are, within this very short three-page story, two references to the whiteness of the hills and four to them as white elephants, although one of these suggests that the hills do not look like white elephants but only have their coloring.

On first reading the title, one assumes the comparison may merely be to the color and to the rounded contour of the hills that constitute part of the setting, a quite literal reference. This impression is reinforced by the first sentence, the subject of which is "long and white" hills. The second time they are mentioned, they are contrasted with the countryside, which is brown and dry, suggestive of the limitations and aridity of the relationship of the man and woman, which begins to unfold and which is the basis of the conflict and the meaning of the story.

Then only twenty lines into the story, the young woman remarks for the first time that the hills look like white elephants; and the first hint of tension between her and the man appears in his ironic reply, "I've never seen one," and her retaliation, "No, you wouldn't have." Although they seem to talk of trivia in the next four lines of dialog, the tension increases; and it is apparent that an argument is about to erupt or re-erupt. Talk of the drink Anis del Toro, that they have just tried and that tasted like licorice, leads her to say, "Everything tastes of licorice, especially all the things you've waited so long for, like absinthe." The implication as to the casualness and triviality of their lives, in which drinks are of such importance, and the further ironic implication in the bitterness of absinthe, with its wormwood basis, is made apparent. In addition, the belief in absinthe as an aphrodisiac adds another ironic twist to its mention. Color symbolism involving the blackness of licorice and the whiteness of the hills suggests the contrast between sorrow and joy as has the already mentioned contrast between the white hills and the brown, dry countryside. The living green color of absinthe also suggests a contrast with the dry drabness of the countryside.

As the tension increases between the couple, he tries to smooth things over by saying, "Well, let's try to have a fine time." She replies, "All right, I was trying. I said the mountains looked like white elephants. Wasn't that bright?" He agrees, and she continues, making explicit her opinion of the shallowness of their life together, "That's all we do, isn't it—look at things and try new drinks?" He tentatively acquiesces; and she looks across at the hills, saying, "They're lovely hills. They don't really look like white elephants. I just meant the coloring of their skin through the trees." His unconsciously ironic reply is to offer her another drink. Immediately afterwards and for the first time, we learn what the problem is through his reference to an "awfully simple operation . . . not really an operation at all . . . just to let the air in." She is pregnant, and he wants her to have an abortion.

Immediately the symbolic significance of the title and the reason for the frequent mention of the hills becomes apparent. A number of images and emotional reactions flood the reader's mind as the dialog swiftly makes clear that the girl wants the baby, not the abortion, which he says will make no difference in their relationship and which hypocritically he persists in assuring her he does not want if she objects to it.

The final reference to the hills occurs about halfway through the story in the girl's plaintive but skeptical appeal that, if she does go through with the abortion, "it will be nice again if I say things are like white elephants, and you'll like it?" Our immediate understanding of the white elephant reference when we learn that the story's conflict revolves around an unwanted pregnancy is probably that associated with the ubiquitous white elephant sale. These sales raise money for worthwhile causes by providing an opportunity for people to donate unwanted objects, white elephants, which will be sold at low prices to people who can find some use for them or think they can. To the man, the child is a white elephant that, in his selfishness, he wants to get rid of. To the girl, the child is a white elephant only insofar as its father rejects it; she would like to bear the child.

Another association and image surely comes to mind in terms of the comparison and is encouraged by the third reference, involving the skin of the hills. This image is of the fully pregnant woman, nude and probably lying on her back with her distended belly virtually bursting with life and with her breasts, engorged by the approaching birth, making a trinity of white hills. However, this image, stimulating as it does, the sense of wonder at the miraculous process of pregnancy and the remarkable elasticity and resiliency of the human body is one that will not blossom into birth for this couple. The man will not permit it; and the woman will be denied the fulfillment of motherhood, the loving support of the child's co-creator throughout the period of pregnancy, the shared joy of the birth, and the care and nurture of the child.

The richness, complexity, and irony of the white elephant symbol increases as we see the conflict over the unborn child develop and as we recall that the actual white elephant is a rarity in nature, is considered sacred and precious, and is revered and protected. Moreover, we may re-

member that Buddha's mother, Mahamaya, before his birth, dreamed of a beautiful silvery white elephant that entered her womb through her side. The priestly interpretation of this dream was, of course, that she would give birth to a son who would become either a universal ruler or a Buddha.

However, like the story's white elephant child, the actual white elephant is also paradoxical in its nature. On the one hand, it is rare and valuable, associated with potentates, the royal elephant, and has sacred attributes and spiritual powers. On the other hand, the figurative use of the term as a gift or possession that is worthless, a burden, even harmful, or overwhelmingly troublesome is said to derive from the fact that the white elephant has an enormous appetite and, being sacred, can neither be disposed of nor used as a beast of burden but must be cared for and treated with care, respect, and concern until it dies. Consequently, if a king or potentate had an enemy to whom he wished ill, he could present him with a white elephant, ostensibly a mark of singular favor but in reality a burden whose expensive upkeep might bring ruin and would certainly confer hardship.

Hemingway's use of the white elephant symbol in his title and throughout the story has immeasurably enriched this poignant episode, with its insight into the complexities, the disappointments, and the sadness of life's "might-have-beens." It is a particularly significant story for our times when radical changes in traditional sexual morality and the issue of legalized abortion seem to emphasize the age-old problem presented in "Hills Like White Elephants."

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LE GRAND CAPTAIN KIDDER AND HIS BOGUS BUG

Although it is a critical commonplace to find suggestions of the aesthetic process in Poe's "tales of ratiocination" and, more particularly, to link Legrand's interest in cryptography in "The Gold Bug" (1843) with that of his creator, this tale still needs to be recognized as a satire against those readers who condemn Poe's art as pure "madness" or nonsense. Specifically, as its two-part structure implies, "The Gold Bug" is Poe's joking parable advising the most reliable criterion by which to judge his tales and to understand his true role in the creative act. In the first part, or tale proper, the bogus Narrator, representing the uninformed reader, fails to understand the "certain indications of method" in Legrand's "madness." [1] In the second part, which represents the correct procedure of critical interpretation itself, Legrand, a mask for Poe, assumes his rightful role as Narrator; and the first Narrator, or reader, is taught how best to analyze the "madness" of "last night's adventure" (p. 124), that is, the element of apparent mystery in Poe's art.

1. *The Complete Works of Edgar Allan Poe,* ed. James A. Harrison (1902; rpt. New York: AMS Press, 1965), V, 117. All subsequent references are to this edition.

Gender-Linked Miscommunication in "Hills Like White Elephants"

By Pamela Smiley
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Like a Gregorian chant in which simple musical phrases elucidate intricate poetic lyrics, so does "Hills Like White Elephants"'s straightforward simplicity of plot frame its subtle and dramatic dialogue. The dialogue contains the essence of the story's power; for to read Jig's and the American's conversation is to recognize the powerless frustration of parallel interchanges—in different words, in different places, and on different topics, but all somehow the same. It is to recognize both the circular noncommunication of strong gender-linked language differences and the consequent existential limitations and creative power of language.

The notion that men and women have difficulty communicating is not new. What is new is research, much of it from the 1970's, which indicates that men and women miscommunicate because they speak different languages (Key 124). If Hemingway's male and female characters are each clearly gender-marked—speaking as traditional American men and women would be expected to speak—then there are four distinct characters in the dyad of Jig and the American: Jig and the American as evaluated through the standard of traditional female gender-linked language patterns, Jig and the American as evaluated through the standard of traditional male gender-linked language patterns.

What is gender-marked language? Robin Lakoff has drawn a sketch of the typical male and female speaker. The male speaker's

> contribution is precise and to the point—utterly straightforward—and tells us as little as possible about the speaker's state of mind and his attitude toward the addressee. We expect . . . a low pitch, flat intonation, declarative sentence structure, no hedging or imprecision, and lexical items chose for their pure cognitive content, not their emotional coloration. ("Stylistic" 66)

The female speaker's language is

> profoundly imprecise. There is a sense that the audience does not really know what she is talking about (nor does she), but that she is very concerned with whom she is talking to, concerned with whether he is interested in her and whether his needs are being met. . . . She uses interjections and hedges freely and her dialog is sprinkled with 'I guess' and 'kinda.'. . . ("Stylistic" 67)

When broken down into a more generalized paradigm, research indicates that there are three major areas of gender-linked differences in language: how, about what, and why men and women talk. This may seem all-encompassing, but as Tannen notes:

> male-female conversation is cross-cultural communication. Culture, after all, is simply a network of habits and patterns based on past experience—and women and men have very different past experiences. (22)

Conversational patterns differ and miscommunication results because of

intolerance for the opposite gender-marked language. The tendency is for speakers to tenaciously hold on to the irrefutable logic of their own language and refuse to entertain the possibility that alternative translations exist.

> trouble develops when there is really no difference of opinion, when everyone is sincerely trying to get along . . . this is the type of miscommunication that drives people crazy. It is usually caused by differences in conversational styles. (Tannen 21)

Lakoff has pointed out that many of the descriptive differences between male and female language become evaluative judgements since men are the dominant cultural group and women are "Other" (Miller 4-12), everything that man is not: emotional rather than logical, yin rather than yang, passive rather than active, body rather than intellect. The effect of this otherness is that many feminine characteristics—language included—are devalued in comparison to their male counterparts. Because women's language in general, and Jig's in particular, focuses on emotions rather than facts and objects, it is judged more ambiguous, less direct and more trivial than masculine speech. If Jig is flighty, trivial, and deferential, then it must be remembered that all of those terms are judgements which depend on a foreign standard, maleness.

The qualification should be made that these gender-linked patterns are polarities, paradigms which are becoming less and less accurate as women attain positions of power and people become more sensitive to language patterns. Still, if such gender-marked traits in the dialogue are isolated and evaluated, first under the standards of the traditional male language patterns, then under the traditional female, four very different characters will emerge. Specific details from the story will make my hypothesis clearer.

The first conflict between Jig and the American is over the hills which she lightly compares to white elephants. Several characteristics of gender-marked speech are obvious from this interchange. The first is the content of language appropriate for each sex; the second is the implicit conversational objective of each.

The man insists on the "facts" and "proof" while Jig talks of fantasies, emotions, and impressions. Adelaide Haas writes:

> [Men] frequently refer to time, space, quantity, destructive action, perceptual attributes, physical movement and objects. [Women] use more words implying feeling, evaluation, interpretation and psychologial state. (616)

Feminine language tends to be relationship-oriented while masculine is goal-oriented.

Jig's conversational objective is to establish intimacy through shared emotions and joke-telling. Tannen notes that intimacy for women is shared words, intimacy for men shared actions (22). In this context, Jig's initial remark becomes an invitation to join in the intimacy of shared banter. The American's reply, "I've never seen one," effectively ends that conversational tactic.

Humor is often described as a means of decreasing social distance. Cohesion is also a result in situations in which a witty remark is ostensibly directed against a target, but actually is

intended to reaffirm the collectivity and the values held in common. (Neitz 215) Therefore, refusal to laugh at someone's joke is a strong form of distancing and power (Neitz 222).

The American gives several very important gender-linked conversational clues. Shutting down Jig's attempt at intimacy with terse phrases and insistence on facts reveals the American's attempts to control the conversation and, by extension, the relationship. Since the topic itself is too innocuous for such negativity, the American must be rejecting Jig for some reason other than her quip about the hills like white elephants. At the end of round one, Jig looks at the beaded curtain and changes the subject. Her response to his rejection is, to use Lakoff's phrase, "classic female deference" ("Stylistic" 67).

All of the conclusions above evaluate the American through traditional female gender-linked language, however. If evaluated within a traditional male standard, speeches about hills like white elephants become irrelevant fluff and Jig's lightness and humor inappropriate in the context of a train ride to the Barcelona abortion clinic. The American, feeling victimized by Jig's pregnancy and mocked by her levity, insists on facts which protect him against her and reassert his control of his unstable world.

The differences in these translations of the American and Jig are important. Jig's superficiality and manipulativeness, for example, are judgemental labels linked to her language and contingent on an evaluation of her according to the foreign standard of a traditional male language. The American's sincerity in his love of Jig or his emotional manipulation of her depends on whether his rejection of Jig's attempts at intimacy is without justification or because of gender-linked presumptions. If the latter, then he makes a language, not a character, judgement which focuses and modifies his otherwise disproportionate cruelty.

Jig attempts reconcilliation with her next question about the advertisment on the beaded curtain. Because the American can speak and read Spanish and Jig cannot, translation of her world is one of many things for which she is dependent upon him—permission to try new drinks, an audience to laugh at her jokes, entertainment, support, love are others. Such dependence can have several possible effects. One is that the man is flattered; ever since she could pick up *Seventeen*, a woman has been told to interest and soothe the ego of a man by asking lots of questions and allowing him to parade his knowledge. Jig's pattern of dependency on the the American suggests that this tactic has proven successful before in their relationship. But this time, when Jig asks about the taste of Anis del Toro, the American answers politely but distantly, avoids even the most trivial personal disclosure—whether Anis del Toro tastes good with water—and follows Lakoff's paradigm of masculine language, to tell "as little as possible about the speaker's state of mind."

Another possible effect of dependence is that the man will sense entrapment and withdraw. At this awkward point in their relationship, Jig's dependency is probably not one of her most endearing qualities. Her questions remind him of

his responsibility for her—a point he would rather forget.

Within the evaluative standard of traditional female speech patterns, the American's lack of disclosure is emotional witholding; he is not playing according to the rules. Within the evaluative standards of traditional male speech patterns, it is not the American's reaction, but Jig's action, which is at fault. Jig's dependence is smothering; because she is unable to make even the smallest decision on her own, the American's terseness becomes a kindness, giving her vital information to enable her to make her own decisions.

The conflict becomes more explicit in the next exchange, in which Jig voices her disappointment with the licorice taste of Anis del Toro and compares it to absinthe. Her reply, "like absinthe," must be an allusion to some disappointment in their shared past, which, since absinthe is an aphrodisiac, Johnston suggests is sexual. "Now he wished to be rid of the unwanted by-product of that passion. He is not amused by such ironic references" (237). Whatever the allusion, her remark hits a nerve and she presses her advantage:

> "You started it," the girl said. "I was being amused. I was having a fine time."
> "Well, let's try and have a fine time."
> "All right. I was trying. I said the mountains look like white elephants. Wasn't that bright?"
> "That was bright."
> "I wanted to try this new drink. That's all we do, isn't it—look at things and try new drinks?"
> "I guess so."

Jig's series of questions are strongly gender-marked. She uses a proportionately large number of tag-end questions: "wasn't it?," "isn't it?" (Dietrich). She also uses circular and vaguely generalized evaluations of their activities rather than direct statements—"that's all we do"—the goal of her conversation being consensus.

Tag-end questions are words tacked on to the end of a statement which turn it into a question. Women's language uses more tag-end question than does men's. The advantages of tag-end questions are that a speaker can invite contributions, avoid commitment, and effect consensus. The disadvantage is that the speaker seems to lack self-confidence and authority (Dietrich). Robin Lakoff writes

> but the tag appears anyway as an apology for making an assertion at all . . . women do it more [than men] . . . hedges, like question intonation, give the impression that the speaker lacks authority or doesn't know what he's talking about. (Language 54)

Her use of vague generalizations and circular patterns is the opposite of the traditional male pattern of direct and objective statements. According to Lakoff, "a woman's discourse is necessarily indirect, repetitious, meandering, unclear, exaggerated . . . while of course a man's speech is clear, direct, precise and to the point" (Language 23), because, as Scott states, these qualities "are effective ones for affiliative interactions in which warmth, co-operation, and self-expression are valued" (206). His achieves goals; hers facilitates concensus and builds relationships.

Evaluating Jig from the standard of women's language, it is clear that she is trying to do just those things: to lead the American into an admission that he is

committed to her and desires a fuller life than they now lead. Evaluating Jig from the standard of male language, she is indirect and coercive and therefore superficial and manipulative.

The American's perfunctory replies are evasive. Since "to many women the relationship is working as long as they can talk things out," the traditional female standard would evaluate the American's weak replies as a warning sign of his insincerity (Tannen 23). While the traditional male standard might see the evasion as discomfort with emotional disclosure, since "Men, on the other hand, expect to do things together and don't feel anything is missing if they don't have heart-to-heart talks all the time" (Tannen 23).

There is no conversational intimacy in the American's echoes of her statements. Instead of effecting concensus, Jig's questions increase the distance between them.

If shared activities equal intimacy for a man, then Jig's reduction of their lifestyle to "trying new drinks" is a rejection of the American. That he resists retaliation is, therefore, at worst a gesture of apathy, but at best a gesture of affection. His reticence, instead of the withholding evaluated from the standard of feminine language, might be the kindest way of being gentle with Jig without compromising his own integrity.

His transition into the next conversational topic—that of the temperature of the beer—seems to support this softer view of the American. The American initiates small talk in which both he and Jig describe the beer, each remaining consistent in his or her use of gender-linked language. The American uses what Dietrich calls "neutral adjectives"—"nice and cool"; Jig uses an "empty adjective"—"lovely." Empty adjectives, characteristic of feminine speech, are words like "pretty," "adorable," "precious." Dietrich suggests women use these words to add impact linguistically they do not possess socially. Lakoff feels that their use dulls strong feeling and commitment (Language 11).

Their agreement on the beer is a momentary lull, a lead-in to direct conflict: the abortion.

> "It's really an awfully simple operation, Jig," the man said. "It's really not an operation at all.
>
> The girl looked at the ground the table legs rested on.
>
> "I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in."
>
> The girl did not say anything.
>
> "I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."

With goal-oriented, objective, and precise language, the American distances the abortion by reducing it to an operation which lets the air in. If shared activity equals intimacy, then his offer to stay with Jig during the abortion is a gesture of love.

Unfortunately this does not translate well into feminine language. Since the American's facts do not fully describe Jig's experience, the abortion being "not anything," for example, she projects that neither could they fully describe his. Whether the distance between his language and his experience is due to self-deception, dishonesty or cowardice hardly seems important. Both his reduction of the abortion to an operation

and his offer to stay with Jig ignore the issue at the core of the conflict: emotional commitment and self-actualizing growth.

Ignoring the issue of the simplicity of the operation, Jig follows his appeal with a series of questions which keep bringing him back to the core issues: their relationship and their attitudes toward life. She asks him directly for the emotional commitment for which she previously only hinted. Jig's direct attack is uncharacteristic of feminine speech, and therefore very threatening (Lakoff, Language 41).

As the argument continues, Jig asks him whether he "wants" her to have the abortion; he translates his reply into what he "thinks," thereby denying his emotions. Directly contradicting his desire for the abortion, he twice repeats that he does not want Jig to do anything she doesn't want to do. Making several obviously impossible promises—to always be happy, to always love her, to never worry—he demonstrates flagrant bad faith. From the standard of male language these contradictions are the inevitable results of her unreasonable questions: abstract emotional responses to abstract emotional questions. From the standard of female language, they are inauthentic answers and betray trust. The differences stem from the gender-like premises that language does/does not deal with emotion and is/is not the basis of intimacy.

Jig's series of questions exposes both the American's and Jig's conversational double-binds. The double-bind, as described by Bateson, is a conversation with two objectives. To be true to one conversational objective, a speaker must be untrue to another (208).

Jig's direct insistence on the American's emotional commitment forces him into a double-bind. The American has two conversational objectives. The first, as Tanner phrases it, is to "maintain comaraderie, avoid imposing and give (or at least appear to give) the other person some choice in the matter" (22). For this reason he repeats six times within the forty-minute conversation: "I don't want you to [do anything you don't want to to]." The American's other objective is the abortion. Unfortunately it is impossible to maintain easy camaraderie while insisting on the abortion. Instead of choosing one or the other, he chooses both and ignores the contradiction. While a traditional masculine standard of language might recognize the sincerity of the American's concern for Jig, the traditional feminine standard translates his contradiction as hypocrisy.

Jig is also caught in a double-bind. She wants both the American and the baby. Her series of questions establishes that she can accomplish at least one of her objectives, so she releases the other with her self-sacrificing statement "I don't care about me." While Jig may be totally sincere, not caring about herself and having only the American's interests at heart, such total devotion is highly unlikely; it is more likely that she is well-taught in the skills of social deference. But in this situation, where the American's interests equal lack of growth, eternal adolescence, and sterility, her deference is self-destructive.

Of course the unnaturalness of Jig's self-sacrifice and the artifice of her insincerity leave her vulnerable to the stere-

otype of "women as fickle, distrustworthy, and illogical" (Lakoff, "Stylistic" 71). Judged by traditional male language patterns, Jig is capricious and manipulative. Judged by traditional female language patterns, particularly within the context of the double-bind, the progression of Jig's conversation is logical and inevitable.

The American's reaction to Jig's acquiescence is immediate emotional withdrawal and disavowal of responsibility for her decision or for her problem. His distance contradicts all of the protestations of love he made minutes before. It also contains a thinly-veiled threat of permanent withdrawal. His knee-jerk response shows that his desire for non-involvement and non-responsibility is much stronger than his desire to maintain a relationship with Jig. Of course, objectively, the abortion is Jig's problem: it is her body and the American has no right to interfere. However the objective facts do not take into account the emotional dimension of their shared reality: the body is hers; the relationship and baby is theirs.

Even though Jig agrees to the abortion, it is obvious that she is not emotionally reconciled to it. She moves away from the table and him, and, while staring at the fertile valley, continues the argument. Unwilling to give up her dream, she finds it impossible to believe he has deliberately chosen stagnation, sterility, and death. The American goes into shell-shock in this segment of the conflict. While she reveals her most intimate desires, he seems to be scarcely listening.

"And we could have all this," she said. [gesturing to the landscape] "And we could have everything and every day we make it more impossible." In traditional feminine language patterns, the goal of social facilitation leads to emphasis on politeness which, in turn, tends toward metaphors and indirect sentence patterns. Consistent with her gender-linked language, Jig speaks of the baby metaphorically, in terms of the land. This, Jig's most powerful argument, links the American's fertility to the obviously symbolic landscape. As Mary Dell Fletcher writes:

> The life-giving landscape ("everything") is now associated in Jig's mind with . . . a fruitful life where natural relations culminate in new life and spiritual fulfillment, not barrenness and sterility, as represented by the dry hills. (17)

The possibility of change and self-actualization, the fertility of the land, and the continuation of life affirmed through Jig's pregnancy are evidence that sterility and stagnation are the American's choice, not his fate. As she stands next to the tracks, the crossroad of their choice, Jig turns her back on the sterile, burnt hills and the American and looks out onto the fertile fields. He calls her back into the shadows with him where there is both the anesthesia and sterility of his choice: "'Come on back in the shade,' he said. 'You mustn't feel that way.'"

The American distances himself further by paying so little attention to Jig's words that he must ask her to repeat herself. Assuming the truth of Tanner's argument that for a woman intimacy is shared emotion and conversation, the American's "what did you say?" sets him apart from and above her (22). Because

she bases her argument on a series of factors which he does not recognize as being important or true, the more she reveals her deepest desires, the more he denies her reality and retreats from her. Feminist theorists argue that since women derive their language from a standard which is men's, women's language is inadequate to express her experiential world. Jig's stuttering and vague description of the world she sees slipping away from her seems to illustrate this inadequacy; her slippery language describing "forces" must frustrate his literal mind-set which does not deal in such intangibles and insists on facts. The more she tries to establish intimacy, the less the concord between them. As Tannen observes, the more problems she exposes, the more incompetent and neurotic she knows she must appear in his eyes: the more they both see her as problem-ridden (22). They end this section of the conflict with this exchange:

> "Doesn't it mean anything to you? We could get along."
>
> "Of course it does. But I don't want anyone but you. I don't want anyone else. And I know it's perfectly simple."

Note how the American responds to the plural pronoun "we," with the singular pronouns "I" and "you." Tannen notes that the use of the singular pronoun is the standard in male speech, the use of the plural pronoun in female. Women often feel hurt when their partners use "I" or "me" in a situation in which they would use "we" or "us." (23) In traditional female speech patterns, plural pronoun use indicates that the speaker feels he/she is half of a couple, singular pronouns an independent person. Jig, who is feeling vulnerable and looking for reassurance, would recognize the American's singular pronoun as a direct signal that no relationship existed. The American, for whom the singular pronoun is traditionally standard, would not find this switch meaningful. As Dietrich has noted, because women are relationship-oriented, they have higher social I.Q.'s than men and are more sensitive to subtleties of words. This sensitivity can backfire, as this example of miscommunication pointedly illustrates.

In the next stage of the conflict there is simply more of the same. The repetition of key words and phrases and the circularity of issues has a tired predictability. As frustration from their miscommunication becomes more intense, each exhibits "more and more extreme forms of the behaviors which trigger in the other increasing manifestations of an incongruent behavior in an ever-worsening spiral." George Bateson calls this "conversational disorder" "complementary schismogenesis" (Stone 88).

The final conflict in the story leaves the issue of the abortion unresolved; the American states his intention of moving their bags to the other side of the track and Jig smiles. Politeness is a distinctive characteristic of women's speech, a facet of their role of making others feel at ease by decreasing distance and showing a lack of hostility. Unfortunately, Jig smiles at the American at a point when common sense indicates that she should have the most hostility toward him, leaving her again vulnerable to the charge of inauthenticity and manipulation.

In Jig's defense, it should be noted

that she has used a variety of language skills in her confrontation with the American: she has been metaphorical, amusing, self-sacrificing, sarcastic, direct—and none has worked. No matter which tack she chooses, the American comes back at her with the same two sentences: "I think you should do it" and "I don't want you to do anything you don't want to do." According to Dietrich, even though traditional female language is generally more skillful and creative than traditional male language, because his is more authoritative, and powerful, the male's best effects submission. Since our society values authority and power, the inevitable result of the American's repetition is Jig's silent smile.

The final exchange between Jig and the American shows how far they are from understanding one another. When the American drinks a solitary anise at the bar he exposes the strain that this argument has had on his facade of reason and detachment. Johnston evaluates this gesture as the prelude to many other activities the American will do without Jig, since he is tired of her emotions and dependence (237).

The American's final question is the most powerful gender-linked language in the story. "Do you feel better?" assumes that Jig's pregnancy, her emotions, her desire to grow and change all are aberrations from which she must recover. As Lakoff writes, "women do not make the assumption that their ways are healthy and good ones, or the only ones . . . women do not, on the basis of their misunderstanding, construct stereotypes of men as irrational, untrustworthy or silly" ("Stylistics" 71). As the more powerful, the American is able to define what is healthy, even when that definition condemns him, Jig, and the land to stagnation and sterility.

In spite of the sparse details of plot, the subtle and dramatic dialogue in "Hills Like White Elephants" reveals a clear, sensitive portrait of two strong personalities caught in a pattern of miscommunication due to gender-linked language patterns. Jig's language covers a wide range of moods; but whether she is light, sarcastic, emotional, or deferential, her language is traditionally feminine. The American uses few words, speaks in direct sentences, effectively translates the world and achieves his goals, and is therefore traditionally masculine.

In short, Hemingway's accurate ear for speech patterns duplicates the gender-linked miscommunications which exist between man and women in the real world. As a result of these differences, there are two Jigs: the nurturing, creative, and affectionate Jig of female language, and the manipulative, shallow and hysterical Jig of male language. There are also two Americans: in the female language he is a cold, hypocritical and powerful oppressor; in the male language he is a stoic, sensitive and intelligent victim.

Recognizing the existence of four characters in the dyad of Jig and the American in "Hills Like White Elephants" shifts emphasis from affixing blame for conflicts of noncommunication to understanding the causes—a foregrounding of the function of language in the Modernist world. For example, nowhere is gender-linked language's inadequacy to express the

range of experience more poignantly revealed than in the American's solitary drink of anise; through the chinks in his language of power and stoicism, the American's underlying emotion and sensitivity are betrayed. It is not that the American perversely or stupidly chooses sterility and death, it is that he cannot imagine any escape. Jig's pregnancy, Family, Fatherhood, Love—all traditional solutions to his existential angst—are inadequate. What he does not recognize is that Jig does not represent tradition; she is "all this." Does this make him a victim of reality or a victim of his own definition of reality? The logical result of his definition of the world is his own victimization.

Even though the American's language is the language of power, it is also the language of limitation. The American is proof of Miller and Swift's thesis that masculine language's "inflexible demands . . . allow for neither variation nor for human frailty" (Lakoff, "Stylistics" 68). In contrast, one of the strengths of women's language, Irigaray argues, is that it is outside of traditional dualism and may creatively discover alternatives. Language does more than describe an objective reality; the relationship between the signifier and the signified is highly subjective—language does not describe as much as create reality.

Recognizing the subjective and creative potential of traditional gender-linked patterns at the comfortable distance afforded by "Hills Like White Elephants" verifies language's profound imaginative power to define and shape what has always been defined as objective reality, but what is, in fact, closer to the protean fluidity of Jig's "all this." It is only through an understanding of such linguistic functions that there is a possibility of harmonizing its frustrating circularity and actualizing its creative potential of breaking through the confining limitations of a language in which "all [is] so simple" is so sterile and so hopeless.

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ALLUSION, WORD-PLAY, AND THE CENTRAL CONFLICT IN HEMINGWAY'S "HILLS LIKE WHITE ELEPHANTS"

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Commentary on Hemingway's "Hills like White Elephants" has generally focused on its two most striking features: the setting, especially the mysterious white hills, and the dialogue, which, with the exception of several brief paragraphs, carries the entire story. In the setting some critics mark a conflict between sterility and fertility, though the demarcations of that conflict are not always clear. Even the symbolic value of the white hills is a matter of taste: where in one case the white hills symbolize fertility (Weeks 75); in another they represent barrenness (Fletcher 17); and in another they suggest both values (Hollander 214). At any rate, the contrast these readers perceive in the natural setting between fertility and sterility mirrors the tension between the girl's desire to have the baby and the man's "sterile" wish to continue their relationship without it. Those critics who read the natural setting more generally as bleak and infertile still do so in order to explain how it mirrors the bleak and infertile outcome of the couple's journey to Madrid. As illuminating as such commentary has been, however, it has ignored the train station and the tracks as significant elements in the setting. Recognized as a significant part of the story's setting, these elements contribute to a conflict between "the natural" and "the artificial" that, better than any of the previously perceived contrasts within the natural surroundings, mirrors the tension between the girl's discourse and desire and the man's.

As the other focus of critical commentary, the story's dialogue has received praise for the way in which it authentically captures the feel of a private conversation while at the same time communicating the necessary narrative background. Most recently, Pamela Smiley has demonstrated how this dialogue includes features that such "sociolinguists" as Deborah Tannen and Robin Lakoff identify as distinguishing the discourses of the genders (2-5). Importantly, these distinguishing features-- the male's rejection of emotional language and his goal-oriented vocabulary and the woman's imprecise, emotional, relational language, for instance-- support the central contrast in the story's setting between the artificial and the natural.

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Even in the thoroughly analyzed dialogue, however, an important feature has not received the attention it deserves. This feature is really a combination of techniques employed by Hemingway-- repetition of key words, even a tendency to construct puns from them and at the very least to call attention to their alternative meanings, and a subtle allusiveness to the Biblical implications of the conflict between the man and woman. These practices enrich what has often been recognized as the story's intense portrayal of an emotional conflict, but at the same time they complicate the story's tone by distancing us from the very conflict in which we are to become involved.

The man's telling Jig that abortion is a "perfectly *natural*" procedure (*SS* 275) reveals perhaps better than any other part of the story the terms of the central conflict. Aligned with the natural surroundings are the girl and her metaphorical, suggestive discourse; connected with the artificial elements in the setting are the man and the goal-oriented, apparently logical style of his discourse. She feels somehow disenchanted from nature and what it represents in the story; he, from a "simple" solution to a clear problem. Almost at the beginning of the dialogue this conflict emerges in the brief but sharp disagreement over who has and has not seen white elephants. After Jig compares the hills to white elephants, the man, refusing to participate in the imaginative discourse, remarks that he's "never seen one" (273). The man counters her imaginative discourse with the language of proofs and reasons. Her comment that, of course, he "wouldn't have" seen a white elephant, according to him, "doesn't *prove* anything" (273, emphasis added). His frequent use of "really" and "just" (and it should be added, "simply"), pointed out by Trilling (731) and Smiley (3), further marks his speech as that of a western male. In fact, Hemingway's striking selection of the word "reasonably" (278) in his description of how the man views the people waiting in the bar for the train-- a selection that resulted from what Smith shows are Hemingway's careful revisions of this part of the story (205)-- emphasizes the way in which the man stands as an exaggerated version of the male approach to the problems of life.

Inside the artificial shelter, not in that limbo between inside and outside where he and Jig quarrel, people are behaving "reasonably" (278). The opposite of what is "reasonable" is the realm outside the bar, the area exposed to the natural surroundings. Hemingway clearly develops this dichotomy by avoiding any description of the man looking at the natural surroundings and by linking him in other ways to the setting's artificial, even mechanical aspects. The man stands out in sharp contrast to the girl, who is described several times as looking out at the natural surroundings. She sees "the river through the trees" (276), gazes "across at the hills on the dry side of the valley" (277), and, in an unusually phrased description, even finds nature below her feet as she sits in the shade of the station looking down "at the ground the table legs rested on" (277). Oblivious to the

natural surroundings, the man looks, for instance, "at her and at the table" (277) and later at their "bags against the wall of the station" (277). Through these details Hemingway affiliates them with the central conflict in the setting between the railway station and its tracks on the one hand and the natural world on the other. The man is connected with the linear, artificial progress of the one, she with the more formless, associative patterns of the other. Fittingly he advocates the "operation" by insidiously appropriating the girl's system of felt values through the description of the procedure as "perfectly natural" (275).

Even the nickname "Jig" develops this central conflict. The name suggests a dance, the music for the dance, and a joke, for instance, and thereby exposes the man's ultimately condescending attitude toward her: she is entertainment, material for an interlude, perhaps. However, "Jig" also has a number of associations with mechanical devices that go beyond both this set of meanings and, given the couple's main activity, its appropriate connection with "jigger," the whiskey measurer. The "jig" is a mechanism used in mining to separate ore from other elements. Even more relevant to the man's sexual dehumanizing of the girl, it is the name for a sheath or tool holding a device that moves up and down. It is related also to "jigger" and "jig" as general terms for any trivial device, as in "thinger ma jigger" or "thingamajig." If it is merely a coincidence, it is nevertheless significant that the first appearance of "Jig" occurs immediately after the mechanical-sounding "operation": "It's really an awfully simple operation, Jig" (275). So much a technique in Hemingway's reproduction of a private conversation, this nickname also suggests a variety of public, culturally shared associations that give the story a strong archetypal significance. The railroad tracks running through the valley of the Ebro, the man calling the girl Jig, and his urging her to have an abortion (an "operation") all represent *man's*, not just this man's, aggressive, progressive, mechanical manipulation of the natural world. In fact, his discourse, his goal-oriented part of the story's conversation, is aptly captured by what Hemingway, in the opening paragraph, calls the Madrid-bound train for which they wait: it is an *express* (273); it arrives in forty minutes, stops at the station for two minutes, and then takes the couple directly toward an expedient solution to the problem.

This movement in the story from private to public significance occurs also as a result of Hemingway's subtle use of the key words, "know" and "fine." The frequent appearance of the word "know" as it plays back and forth between the couple (it occurs thirteen times in the two pages from the middle of the story to the point at which the girl tells the man to stop talking) adds considerably to the theme of Jig's disenchantment from the man and the world he creates through his language:

"I love you now. You know I love you."

"I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?"

"I'll love it. I love it now but I just can't think about it. You know how I get when I worry." (275)

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want any one else. And I know it's perfectly simple."

"Yes, you know it's perfectly simple." (277)

The argument is essentially about the way the two talk about their relationship, and about the way in which the male's language overpowers hers. Despite her sarcastic repetition of "know" in the last line above, his language of distance and control dominates so that she is asking if her language will once again be heard should she go ahead with the abortion. Especially significant here, however, is the way in which her talk involves a desire to return to the nature from which she feels so alienated, almost a return to the innocence suggested by the white elephants. The girl asks for a retreat from knowledge, particularly that knowledge which the details of the story associate with those artificial features promoting the linear advancement of the couple toward Madrid and the technological intervention that awaits them there. The complicating factor in this conflict is that the man's "knowledge" is not enlightening but controlling. When the girl is expressing her most extreme sense of alienation, her own awareness of her condition-- "once they take it away, you never get it back" (276)-- she is outside the shade of the station. The man's response is predictable, as it works against her connection with the natural surroundings and tries to rearrange, even deny her feelings: "Come back in the shade," he said. "You mustn't *feel* that way" (276, emphasis added).

In the King James version of Genesis, "know" or "knowledge" is part help describe Adam and Eve's dissatisfaction over their harmony with nature and their sudden awareness of their separation from it. The repetitive use of the word in this story suggests that the conflict between the man and woman rewrites elements of the Eden story. The correspondences between the girl and the man and Eve and Adam are far from precise, but they do broaden the story's meaning. Essentially the girl mourns her postlapsarian differentiation from the natural world, from the innocence of the white hills, from man, and even from her body. The man, in contrast, tries to re-achieve a paradise-- where things can be "perfectly simple"-- through his utopianizing outlook, his language, and his technology. The

allusive repetition of the word "know" implies also that the abortion should be seen, in part, as a repetition of the original loss of paradise: as the girl says, "It isn't ours any more," and ". . .once they take it away, you never get it back" (276). "It" in both of these remarks refers to both the world (the man has just asserted that they "can have the whole world") and the fetus. The polysemous image of the white elephant(s) only emphasizes this meaning, for as DeFalco points out, an object referred to as a white elephant is, depending on one's point of view, both an "annoyingly useless" and a precious gift, something to be discarded and something to be reclaimed and/or cherished (169). In these terms the exchange between this man and woman rewrites the Eden story as a paternalistic conspiracy, the woman's threatening, individualizing awareness of her lost connection with nature having to be denied and redirected toward the male's artificial, "reasonable," and ultimately selfish paradise.

Hemingway's playful use of the word "fine" is almost as complex as his use of "know"; and in terms of the central conflict we have been examining, it is a key to understanding the tone of the story's conclusion--something that has caused considerable disagreement among the story's commentators (Smith 210-12). A "fine time" (274) is what the couple is *trying* to have in the station. It is the condition to which the man aims to return them by advocating the abortion: "We'll be fine afterward" (275). Or in Jig's words: "And I'll do it and then everything will be fine" (276). "Fine" is also Jig's description of her condition at the story's end: "I feel fine" (278). The prevalent meaning of "fine" in the story is the informal "very well," as in "doing fine." But it carries other meanings also. It describes something that has been made free of impurities, particularly something "refined" by breeding or art, something in fact quite different from a gift called a "white elephant," with which Jig is associated. As the last word of the story, it self-reflexively means "the end," *fine*. Coming from the Latin *finis*, it furthermore implies the setting of boundaries.

In the context of the central conflict I have been delineating, the word expresses the artificial processes with which the man is associated and also the linear view of life, in which the tracks lead to completion, to an end, even to a false "coming to term" of her pregnancy. Thus "fine," here at the end of the story, suggests "con*fine*ment," the girl's separation from that natural, various world with which the story's language has connected her; it defines as a kind of death her boarding a train bound for "madre," the ironically fitting destination implied by "Madrid," the site of the artificial intervention advocated by the male.

Along with the allusive appearances of "know," Hemingway's self-reflexive use of "fine" to end his story controls the story's meaning in quite another way: it produces an irony almost akin to that of Greek tragedy. As I have been arguing, Hemingway's playful and sometimes allusive use of

words places a private event within a broader, culturally significant context, but it does so for us readers rather than for the characters, who remain horribly limited by the private world Hemingway creates for them. Jig is imaginative, and for us her ability to extend her sight beyond the shadows of the station toward the hills, toward *both* the barren and fertile land, highlights a "noble" potential. Still, she seems entirely unaware, for instance, of the suggestive value of her comparison between the hills and white elephants. In fact, when she tries to explain the simile to her skeptical, rational mate, her language becomes more clinical than poetic, as she succumbs to the "really" of his discourse: "They don't *really* look like white elephants. I just mean the coloring of their skin through the trees" (274, emphasis added). She is aware enough to use the man's "know" against him, as we have seen, but she remains unaware of the way in which the repetition of that word, along with the image of the hills like white elephants, places her in the story of the Fall. As for the word "fine," Jig *seems* to be using it with some renewed assertiveness and self-esteem at the end of the story. After the man asks, "Do you feel better?," she responds: "I feel fine . . . There's nothing wrong with me. I feel fine" (278). Her response can be seen as an attempt to correct what Smiley describes as the man's assumption throughout the story that her pregnancy is some sort of illness from which she must recover (10). According to this view, Jig rejects her lover's values and successfully protects her identity from the story's masculine point of view. However, by self-reflexively concluding the story with the word "fine," Hemingway calls attention to his authorial control over his character and thus undermines any autonomy she tries to express. So Jig's use of "fine" is not only circumscribed by allusion and the destiny implied by the story's details-- the distance of the mountains like white elephants versus the inevitable arrival of the train in five minutes-- but also subsumed in a male's authorial control. Whatever the gains Jig seems to make against her sense of personal loss and disenchantment, they take place within a broader understanding of her culturally representative predicament as already having occurred-- the loss of paradise and woman's submission to man's progressive, utopian attempts to make a paradise through proof, reason, and artifice. This ironic joining of a private and limited, but faintly hopeful perspective with a broad, public one builds a bleak view of Jig's future. The smiling look she gives the waitress (277) and the two times she smiles at the man (277 and 278) in the very last stages of the story imply the male world closing around her, not the strengthening sense she has of her own independence and the man's stupidity. She looks only at him, not past him and toward the hills. In this way, then, the story functions not only as a powerful critique of man's sexual politics, but also as a complex portrayal of woman's, not just Jig's, *fin*al compliance.

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NOTES

"CAT" AND "HILLS": TWO HEMINGWAY FAIRY TALES

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In a letter to his father, Hemingway once wrote, "It is only by showing... 3 dimensions and if possible 4 that you can write the way I want to" (*SL* 153). A comment in *Green Hills of Africa* expands Hemingway's story-telling objectives even further to include a "fifth dimension that can be gotten" (27). Such a non-rational idea of a fifth dimension, with its implications of fantastic characters and settings, would hardly seem relevant to a study of Hemingway's naturalistic tales, "except that Hemingway suggested it explicitly, and then practiced it consciously" (Carpenter 185) in a few stories which transcended the realistic boundaries of the known world. "A Divine Gesture," for instance, features a Lord God and the angel Gabriel, along with talking bathtubs, bootjacks, and flower pots, in a supposedly heavenly or clearly otherworldly setting. Similar excursions into fantasy by Hemingway are "The Faithful Bull" and "The Good Lion," wherein, after the standard fairy-tale opening, "Once upon a time," the author follows the classical fable tradition by having animals act, think, and speak as people.

Sometimes, too, fabulist tendencies reveal themselves in Hemingway's ostensibly realistic stories; in them, on occasion, he mingles a bit of out-and-out fantasy with his naturalistic presentations. In "The Short Happy Life of Francis Macomber," for example, Hemingway provides the reader with a glimpse of the action from the point of view of a wounded animal, offering a completely remarkable record of the "big lion's" human-like reactions to the fix it finds itself in: planning strategy, according to Hemingway, "he galloped toward the high grass where he could crouch and not be seen and make them bring the crashing thing close enough so he could make a rush and get the man that held it" (*CSS* 13)-- defining quite rational capabilities of canniness and such human emotions as "hatred" in an otherwise dumb beast. In addition, the fairy tale alchemy located in this passage resides not alone in the transformation of beast into human, but of human, when looked at through the lion's eyes, into beast.

But aside from occasional examples of the obviously fantastic, it is not uncommon to find in many other Hemingway stories indications of quasi-rational, "fifth-dimension" tendencies. Among those exhibiting marks of the fabulous are such stories as "Cat in the Rain" and "Hills Like White Elephants." Indeed, because of a detectable level of the ambiguous and the

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illusionary energizing both of these tales, it might be appropriate to label their perceived rationality *adumbrated realism.* Thought of this way, they can be seen to possess many of what Hemingway refers to as the "not palpable" (*SL* 837) stock ingredients and characteristics of the fairy tale genre: a simple syntax and structure, an air of detachment, temporal and even spatial stasis, utopian dreams, supernatural and superstitious beliefs, totemic figures, foreshadowing, and, above all, a sort of misty uncertainty veiling plausible people, places, and things in numinous shadows. But more than in general ways, stories like "Cat in the Rain" and "Hills Like White Elephants"-- and others described by Hemingway as "pure inventions"-- have detailed correspondences with specific fairy tales.

"Cat in the Rain" is, in fact, striking in its resemblance to the popular Grimm's tale, "Rapunzel."[1] In "Rapunzel" a wife longs for the rampion[2] growing in the garden below her upper window. Her husband notices her pining away and asks why. "Oh," said she, "I shall certainly die if I don't get some of that rampion" (Zipes--Grimm 42). Thus far, there are several features which approximate "Cat in the Rain." The young wife in Hemingway's story, also looking down from her hotel window, longs for a cat in the garden below. "I wanted it so much," she said... "I wanted that poor kitty" (*CSS* 130). In both tales, too, the husbands offer to go for the things their wives desire.

In "Rapunzel," procuring the rampion prompts a series of events: the woman's first-born, a daughter named Rapunzel, is locked up by a wicked witch in a high tower (tempting much Freudian speculation). The witch then sounds the familiar refrain, "Rapunzel, Rapunzel, let down your hair" (Zipes--Grimm 49). Subsequently, she cuts Rapunzel's hair, attempting to thwart her rightful feminine urges, and has her spirited away by, of all things, a cat. "The cat got her... Rapunzel is lost to you" (Zipes--Grimm 49). Now the cat and the hair motifs figure prominently in the Hemingway story as well. Although a cat is a more telling presence in Hemingway, it is no less an elusive specter than the one in Grimm's fairy tale, a fantasy element which alters relationships, for the American wife as for Rapunzel. In Hemingway, too, when the young wife asks, "Don't you think it would be a good idea if I let my hair grow out" (*CSS* 131) the husband, wishing to deny her feminine urge, as the fairy tale witch denied Rapunzel hers, replies that he likes it short, "the way it is" (*CSS* 131). The American wife (a "child" herself, really, and therefore perfectly suited as a fairy tale persona) is cloistered by a possessive husband no less than Rapunzel by a proprietary witch. And there are further significant resemblances between the Grimm's fairy tale and the Hemingway story. After all, the fairy tale husband trades his wife's first-born for rampion, making the root a child substitute. The short story husband is similarly indifferent to his wife's maternal yearning, triggered by the cat, a

metaphorical child. He denies his wife her potential first-born just as the fairy tale's thoughtless husband denies Rapunzel's mother.

Although Hemingway treats his story empirically, beneath the common stuff of ordinary life and talk there lurks a secondary reality, a subreality, transforming men and women and all visible objects into a magical tableau. A standard procreant metaphor prominent in several Grimm's *märchen*, the pervading rain in "Cat in the Rain" seems to submerge the tale's ensemble of parts-- the old padrone, the maid, the waiter in the café doorway, the man in a rubber cape, the war monument, the artists, the dark muted sea, the man, the girl, the elusive Alice-in-Wonderland cat-- into a watery dream, creating a motionless collage of strange, almost ghostly, impressions. This quasi still-life is the key to Hemingway's best story-telling, which is his fifth dimensional attempt "to communicate the immediate experience of 'the perpetual now'" (Carpenter 185). The present, in other words, is frozen in human consciousness by an intensity of experience, and by cyclical and repetitive discourse,[3] a style common to most children's stories and one which has become part of Hemingway's narrative trademark.

An even more graphic example of a world where life exists in a perpetual now, and time appears suspended, is to be found in "Hills Like White Elephants." The action, or rather inaction in this story, takes place in the peculiar ambience of a landscape parched and dead. Suffocating stasis overwhelms the whole flat scene, like those shown in the bleached southwestern designs of Georgia O'Keefe. The dry, barren terrain, the somber cadence of relentlessly discouraging talk, the languorous mood of fatigue and dismay, portray not only a waste land but wasted lives. The basic motif of "Hills Like White Elephants" seems to be that of T.S. Eliot's signature poem, the features of which are described by Jessie Weston in her study of medieval romance, *From Ritual to Romance*. Very simply, a curse blights the land and this spiritual curse can only be removed by a hero who clarifies the meaning of various symbols and riddles presented to him.

"Hills Like White Elephants" abounds in symbols and riddles comparable to the test-tales of medieval romance. Hemingway's young man is not only a knight-errant who carries bags with "labels on them from all the hotels where they had spent nights" (*CSS* 214); he proves himself to be a knight-manqué, one who fails. A product of the modern vulgar and vulgarizing civilization, rendered impotent (ironically) by the adoption of irresponsible values; he is incapable of summoning the powers needed to break the spell of selfishness that taints his character. When the young man is put to the test, the chance to dispel the emotional torpor of their condition, he fails miserably. Responding to the distraught girl's poetic description of the hills as white elephants, the man says unimaginatively, "I've never seen one" (*CSS* 211). When the girl asks what is painted on the

beaded curtain, he answers matter-of-factly, "Anis del Toro. It's a drink" (*CSS* 211). When she comments that the liquor tastes like licorice, he says insensitively, "That's the way with everything" (*CSS* 212). At the mention of absinthe, he replies, impatiently, "Oh, cut it out" (*CSS* 212). And such a telling remark from the girl as, "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe" (*CSS* 212) can be read as a statement flavored with fairy-tale implications, licorice being the succulent candy of childhood (the chronological sanctuary from adult life), and, according to the old wives' tale, an aphrodisiac securing happy endings.

While "Hills Like White Elephants" possesses casual elements of the medieval geste, it bears more striking and perhaps more cogent resemblance to yet another Grimm's fairy tale, "Clever Hans." Told almost entirely in dialogue, exactly like the Hemingway story, "Clever Hans" cyclically details the relationship between an obtuse and selfish young man and a patient, giving girl. The tale is framed around several short scenes of repetitious talk and action, each scene having a characteristic Hemingway look and sound to it.[4]

> "Where are you going, Hans?" the Mother asked.
> "To Gretel's," Hans replied.
> "Take care, Hans."
> "Don't worry. Good-bye, Mother."
> Hans arrived at Gretel's place.
> "Good day, Gretel."
> "Good day, Hans. Have you brought me anything nice?"
> "Didn't bring anything. Want something from you."
>
> (Zipes--Grimm 12)

Gretel gives Hans a needle; stupidly, he puts it in a haystack. On a second visit, Gretel gives Hans a knife; carelessly, he puts it in a loose sleeve. A series of similar actions take place with nothing altered in the dialogue except the particular gift Gretel gives to Hans. Each time Hans demonstrates his foolishness by the manner in which he mishandles the tokens of Gretel's affection, and is more oblivious to her yearnings. On the final visit, Gretel says:

> "Good day, Hans. Have you brought me anything nice?"
> "Didn't bring anything. Want something from you."
> [Gretel offers herself.]

> He took Gretel, put a rope around her neck and led her into the stable, tied her to a stall, and threw her some grass... Then Gretel got angry, tore herself loose, and ran away. That was how Hans lost his bride. (Zipes-Grimm 127)

The young man in Hemingway's story, equally doltish, obtuse, and irresponsible, is more than a reasonable facsimile of Hans. He also reacts unwisely and unlovingly to the girl's pregnant comments and emotional needs. Much like Clever Hans, he disregards and mishandles the gifts of love and family offered to him by the girl.

The prevailing symbol of the tale, the hills like white elephants, evokes what Eliot refers to in *The Waste Land* as "memory and desire." In the girl's mind, the mundane panorama assumes a majestic shape, a saintly color, and a special meaning. There is an element of magic in this. The girl's hope and vision, in a way, transform the ordinary hills into allusive white elephants. (Here, it is worth noting that, according to East Asian mythology, Buddha's mother dreamed that it was a beautiful white elephant who impregnated her with the seed embodying the divine wisdom and virtue of the Enlightened One.[5]) But the young man is oblivious to the elicitations of "memory and desire" which possess the girl. To his unfanciful view, the hills are prosaically "brown and dry" (*CSS* 211). Child-like, the girl laments: "We could have all this... and every day we make it more impossible" (*CSS* 213). Like "Cat in the Rain," where the "kitty" that the American girl wanted "so much" eluded her, "Hills Like White Elephants" concludes sadly, too, as "the shadow of a cloud moved across the field of grain" (*CSS* 213). This is the major difference between traditional fairy tales and Hemingway's fifth dimensional variants; the former usually end happily, whereas his generally do not. Unhappy endings notwithstanding, if what J.R.R. Tolkien says has merit, the fundamental test of a fairy tale is its "enchantment" quotient (52-3), and the enchantment quotient is certainly very high in both these Hemingway stories.

Notes

1. In *Hemingway's Reading, 1910-1940*, Michael Reynolds lists among the many books in Hemingway's library such titles as *Alice in Wonderland*, *The Arabian Nights*, *The Faerie Queene*, *Grimm's Fairy Tales*, and Kipling's *Animal Stories*.

2. Rampion (It. *raponzo*; the name Rapunzel an obvious derivative), *Campanula rapunculus* L., a congener of the common harebell. It has a white spindle-shaped root which is eaten raw like radish and has a pleasant sweet flavor. Its leaves and young shoots are used in salads, and so are the roots, sliced.

3. According to P.D. Ouspensky in his *A New Model of the Universe*, "the Fifth Dimension is a movement in the circle, repetition, recurrence" (375).

4. Of the more than 140 sentences which make up the fairy tale, "Prudent Hans," over 120 are in dialogue, most without speaker tags. Less than 20 lines of exposition and narration make up the rest of the text, which number is somewhat inflated since one line, "Hans arrived at Gretel's place," is repeated six times without variation, and another, "Hans took the needle... and went home," is also repeated six times with the only variation being the gift-name, "needle," "knife," "bacon," etc., in each case.

5. In Gertrude Jobes' *Dictionary of Mythology, Folklore and Symbols*, one entry explains "that a white elephant is the form in which Buddha entered the womb of Maya, his mother" (502).

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